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II. The number concept; its origin and development; its bearing on the development of the reasoning power.

III. Ends to be sought in the study of arithmetic in the upper grades.

IV. Consideration of various means of attaining the desired results in the study of elementary mathematics.

V. The selection and solution of problems. Interpretation and methods of attack.

SPEECH, ORAL READING, AND DRAMATIC ART.

MARTHA FLEMING.

EXPRESSION is a social function. The school gives ideal conditions for acquiring power in expression, and it should be organized to give the child ample opportunity to use this power for the good of the whole community.

I. *Expression*.—Expression is the natural result of all thinking, and, when controlled by the will, becomes a means of image growth. It is habit-forming. It is character-making. Expression has three functions: first, its physical function, the training and growth of the body; second, its intellectual function, reaction upon thought, for without expression educative thought is impossible; third, its moral function, the development of motive and the training of the emotions. These three are in reality one in action. Any attempt to separate them is fatal to all.

Expression is a necessity of growth, a revelation of power, of one's largest self and highest possibilities. Definite, clear thinking produces definite, clear expression. Vague, indefinite thinking produces vague, indefinite expression. It is uncertainty that paralyzes.

Each mode of expression has its own particular reactive function. Form, necessary to any clear imaging, is realized by the plastic arts—a closer analysis of form by drawing, of color by painting, of complete synthesis by writing. Dramatic art focuses the experiences gained in all the other arts, and combines them into one supreme act. The product of each mode of expression reinforces all the others. Children should get a wide outlook—taste, expression in every form—no specialization. (See Parker, "Relation of Self-Expression to Knowledge," *ELEMENTARY SCHOOL TEACHER*, Vol. II, No. 1; *idem*, *Talks on Pedagogics*, chaps. x, xi, xii, xiii.)

II. *Reading*.—Reading is thinking. It realizes ideas, focuses experiences, and forms habits. It presupposes a certain experience on a subject. It is an organic part of the study of any subject. Attitude of the child toward books. Preparation and motive for their use. Reading sometimes a dissipation. Waste of time and energy in learning to read. Where should the problem of learning to read be solved? The habit of thinking of the forms of expres-

sion. Reading to the children. Reading may be expressed by any of the modes of expression—speech, writing, painting, oral reading. (See Parker, *Talks on Pedagogics*, chap. ix.)

III. *Oral reading*.—Only one mode of expression. What kind of images demand oral expression? Compare oral reading and speech as modes of expression. Function of each. Relation to other modes. Agents of expression. When should a child express the thought acquired by reading in his own words? When should he read orally? Motives governing the desire to read aloud. Ideal conditions. Value of story-telling by children as a help to oral reading; of discussions on subjects of interest in the social life of the school; of drill upon literature committed to memory; of dramatic reading; of dramatic presentations. Is there too much oral reading in the school? Shall a child who is reading aloud be permitted to struggle with the pronunciation of a word? How keep him unconscious of his difficulty? Function of sight-reading. Material for sight-reading.

IV. *Dramatic representation*.—The dramatic instinct. Its manifestations in children. What part does it play in the child's development? Significance of children's plays, imitations, impersonations, and love for dramatic stories. Organization of these manifestations.

Relation to other modes of expression—pictorial art, music—a vital one. How shall it be utilized in the school? Into what should it flower; that is, if dramatic presentation is an organic part of the life of the school from the kindergarten on, what should be the outcome? Value to the teacher of a knowledge of the history of dramatic art and of the construction of a drama—its essential characteristics, its relation to life, its limitations, and the function of costume and scenery. Action and emotion in themselves not dramatic, except when they are part of an organized whole. Characters in dialogue is not necessarily drama. Pottery, painting, music, the drama, are traditional forms. They are tools which we accept as we do social institutions. A drama is created and is not complete until acted. The value of knowledge on any subject is determined by the quality and expansiveness of the emotion aroused, and its radiation into actual life and helpfulness. Intense emotional manifestations often result from vague, indefinite images. Emotion an end in itself, mind-disintegration. Importance of definite, clear thinking. Dramatic art, including music, an outlet for the great wealth of human emotion. They bring the whole range of emotional life under the will, and the expression is orderly, lawful, and accurate.

Relation of the story to the drama. Story-telling. Dramatic representation of stories. Characteristics of a story which lends itself to dramatization.

REFERENCES: Lessing, *Hamburgische Dramaturgie*; Freytag, *Technik des Dramas*; Price, *Technique of the Drama*; Boucicault, *North American Review*, January, 1878.

V. *Literature*.— Drill means training in thinking.

Dramatic literature should be chosen for drill. It should appeal to the higher emotions—love, courage, patriotism; to the sense of beauty and rhythm. It should have the characteristics of a good play. The images should crowd each other. The thought and emotion should be within the child's grasp, or relatively so. It should be used as an organic part of all subjects of study or of the interest in the life of the child, and at the point and time when the connection is closest. It should be a great thing that appeals to broad, universal experience, that keeps the individual moving out from himself, that gives insight into the unity and interdependence of men, and into the joy of service. It should call into strong, broad action all the agents of expression. Technique is gained under the inspiration of an aroused imagination. Analysis and interpretation of selections of literature adapted to children in different grades. Lists of selections that may be used with history, geography, and science in the different grades. Principles upon which a story or selection may be cut or adapted for oral reading. How to study a selection for oral reading. How to incite children to study a selection for oral reading. Value of silent, independent study of text. Study should be continued until some tangible result in expression is possible. Over-analysis. Criticism. Self-consciousness. Affectation. Genuine expression. Genuine quality, good or bad, is unconscious of itself. Expression; its effect. Study of individual children. Children as judges of literature.

We shall follow the work in the Model School, noting the use of books, the necessities and opportunities for oral expression, and shall select and study literature which answers the demands of the children. We shall, also, where possible, follow the work in history, geography, and nature study, and select and read orally any literature which will illuminate the subject, or give expression to the highest and best emotions aroused by that subject. This will make literature an organic part of the study of the subject. Rivers, mountains, plains, deserts, volcanic action, tides, oceans, floods, winds, sun, moon, shadow, birds, animals, trees, flowers, and "the ever recurring seasons," in their relation to human life, have been the inspiration and material of some of the greatest literature.

We shall begin the study of expression by expressing. As a preparation for this work, the teacher would do well to select a scene from a drama or poem, study it, live with it, and come to the class ready to express what it means to her.

Suggested literature stories: "Mother Goose" rhymes and jingles; *The Sleeping Beauty*, and other similar stories; Baldwin, *Stories of the East*, and *Story of Siegfried*; stories from the *Iliad* and *Odyssey*; the Bible; Harris, "The Tar Baby," and other stories from *Nights with Uncle Remus*; Scott, *Ivanhoe*; Kipling, *Jingle Book*; Irving, *Rip Van Winkle*.

Orations: "Webster's Reply to Hayne;" "Lincoln's Speech at Gettysburg;" Grady, "The New South."

Poems: Coolidge, "How The Leaves Came Down;" Stevenson, "The Wind," "Windy Nights," "The Wind in a Frolic;" Browning, "The Pied Piper" and "Hervé Riel;" Longfellow, "Paul Revere's Ride," "The Launching of the Ship;" Lanier, "Song of the Chattahoochee," "Owl against Robin;" Tennyson, "The Revenge;" Kipling, "Ballad of the East and West;" Read, "Sheridan's Ride;" Bret Harte, "John Burns of Gettysburg;" Thompson, "The High Tide at Gettysburg;" Walt Whitman, "O Captain, My Captain;" Scott, "The Chase," "Lochinvar," "Earl Douglas and Marmion."

Prose selections: Lew Wallace, "Racing with a Storm," *Prince of India*; Victor Hugo, "The Gamin," *Les Misérables*."

Dramas: "Julius Cæsar," "Merchant of Venice;" Rostand, "Cyrano de Bergerac;" Phillips, "Ulysses."

VI. *Technique*.—All that goes to the opening up of the channels of expression; the physical side of expression; how to do things. The mastery of technique—by expression, by imitation.

1. *Gesture*: This mode of expression involves the whole body, and demands health, physical freedom, and responsiveness. Special exercises for carriage and bearing, breathing, resting, for freedom and control, are, therefore, a part of the preparation for oral expression. The body is an instrument, and physical health and freedom determine, in a large measure, the possibilities of expression. Delsarte says: "Strength at the center, freedom at the surface, is the true condition of being."

Gesture a universal language, modified by nationality, temperament, and habits of life. Function of gymnastics as a preparation for expression. Gymnastics which have the forms of expression. Movements which express fatigue or physical weakness; movements which are the spontaneous expression of thought and emotion. Pantomime the expression of thought and feeling by bodily movements. Bearings, attitudes, inflections. Poise: relation to health, to expression; the greater the activity the greater need of poise; abnormal nervousness not intellectual intensity; poise means calmness in activity. Sitting, standing, walking. Good positions in seat-work and recitations. Exercises, plays, and games for making good carriage of body habitual. Rhythmic movements to music. Energy. Relation to health and expression. Control and direction of energy.

2. *Voice*: Power and significance of the voice in spoken language. Voice quality and intonations the expression of character, of emotional life, and of physical conditions. Voice in speech and song. Comparative ranges, extension of tone, and speech melody, and influence of the inflections of the speaking voice on dramatic singing. Training the ear to distinguish voice quality. Management of breath. Force, pitch, quality, inflection, accent, emphasis, pause, rhythm, purity, flexibility, responsiveness. Care and management of children's voices; abnormal voices.

3. Speech: Is there a standard English? How determined? Provincialisms; dialects. Training the ear to recognize speech qualities, to discriminate the elements—vowels, glides, and consonants. Bell's vowel and consonant tables. Training the speech organs. Formation of vowels; articulation of consonants. How shall the child be helped to speak good English? Phonics, and drill upon words. Habits of speech. The most economical way of correcting bad habits. Cause of speech defects; (a) Defective hearing. (b) Abnormal conditions of mouth and throat, such as enlarged tonsils, adenoid growths, narrow arch, mouth breathing, tongue-tie, and defective arrangement of the teeth. (c) Imitation of speech defects. (d) General nervous conditions. Diagnosis and treatment of speech defects. Value of such knowledge to the teacher. (See COURSE OF STUDY, Vol. I, p. 299.)

VII. *Exercises.*—History and significance of the great festivals common to the race—Thanksgiving, Christmas, Easter. National festivals and holidays—Washington's and Lincoln's birthdays, Memorial Day. Educational value of morning exercises. All exercises should grow out of the work of the school, and should be the culmination of study in some subject. Use of art, music, and literature in these exercises. Basis for arrangement of programs. Suggested programs. (See ELEMENTARY SCHOOL TEACHER, Vol. II.)

VIII. *Value of dramatic training for the teacher.*—Imitation is a potent factor in education. Action is one of the first things imitated. The teacher's habits of sitting, standing, walking, breathing, habits of speech, quality and use of voice, are imitated by the child. You may tell a child to sit up, to stand up, or to walk erect, but if *you* do not sit up, stand up, or walk erect yourself, your precept falls upon deaf ears. Gesture is truth to the child. He does not *hear* what you *say*, he *sees* what you *do*.

Effects of the teacher's voice upon the child's voice, and upon his moral nature. If the teacher's English speech is provincial, she cannot by any precept teach the best English. If the children are to read well, the teacher must have a deep-seated, abiding belief in the educative value of this mode of expression.

If the teacher does not spontaneously use voice, hand, face, and body in expression of thought, the children will become as narrow, as restricted, as wooden, as unexpressive, and as uninteresting as she is herself. If the teacher undervalues emotion and does not see its direct relation to thought, the children will soon learn to think that emotion must be concealed. The child reflects not only what we are, but also our ideals. The teacher should be able to interpret literature, and so create an ideal of genuine expression and a public sentiment among the children which demands the best in expression. She should be able to interpret the child, in a measure, through the bearings, attitudes, and inflections of his body, through the quality of his voice and his habits of speech. Other things being equal, the teacher

with dramatic power and dramatic training is a better teacher of any subject than one limited in this power and training.

ART

ART IN RELATION TO HISTORY AND LITERATURE.

JOHN DUNCAN.

I. CONTEMPORARY HISTORY.

THE object of this course is the study and the recording of the life going on about us. The child spontaneously attempts to picture this life, draws engines and ships and bridges and people engaged in every occupation. The course is planned to fit the teachers for the work of directing and developing this child art.

Streets and traffic: street-cars (trolley, cable, elevated), wagons, carts, cabs, automobiles, bicycles.

Foot-passengers: the postman, policeman, popcorn-man, fruit-vender, coal-man, newsboy, peddler.

Architecture: stores, post-office, library, museum, picture gallery, theater, bank, asylum, hospital, church, schoolhouse, bridges, tunnels.

Homes: occupations of home, children's games.

Gardens, parks, playgrounds.

Railways and railway stations, locomotives.

Ships and shipping docks.

Soldiers, barracks.

Factories (spinning and weaving), potteries, foundries, workshops (carpenter's, blacksmith's, tailor's, shoemaker's).

House-building, stone-cutting, paving.

Foreign areas—racial types.

Materials for this work: drawing pencil, fountain pen, water-colors, sable brush.

II. LITERATURE.

Our subject-matter will be drawn from three sources. During the first two weeks we shall be occupied with the fairy stories that are the delight of the very little folk. The next two weeks we shall take up the Greek stories, which are more suitable to the older children; and the last two weeks we shall turn to mediæval legends, which chime with the condition of soul of adolescence. The students will work up the subject-matter in the library, and among the pictures in the school collection.